

Michael Purves-Smith,

harpichord, crumhorn, sackbut

David Skulski,

recorder, cornett, curtal, crumhorn, sordun

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MUSIC LIBRARY ASSOCIATION NEW YORK STATE CHAPTER. Spring Meeting, reported by Cheryl Osborn.

The spring meeting of the Music Library Association New York State Chapter was held in Ithaca, New York on Saturday 22 May 1971 at Ithaca College.

Following luncheon in the Faculty Club, members were conducted on tours of the campus audio facilities and the main library circulation and listening area.

The group then reassembled to hear Gerald Gibson, Record Librarian, Sibley Library, Eastman School of Music speak on "Compiling a discography of music in series." This project has been undertaken by Mr. Gibson for partial fulfilment of a Master's degree in Musicology from Eastman. To date, the listing includes 120 series of scholarly, western, non-performer material, both in and out of print. The listing is divided into two parts. Part 1, Series Titles, includes three sections: manufacture breakdown, physical description of record (collation etc.) and definitive bibliographical listing (performer and media, location, bibliographical source, language of liner notes, information on texts, contents of disc, reviews, various issues of series, with latest issue being listed first). Part 2 is an Index to Part 1. While Mr. Gibson faces many seemingly insurmountable problems in the compilation of this listing, it is to be hoped that he has success, as it will be an invaluable reference tool to all music librarians.

After Gerald Gibson's talk, delegates heard works by Telemann, Scarlatti, and Buxtehude performed by the Ithaca Baroque Ensemble.

A break period ensued, during which time coffee and doughnuts were served.

Kurtz Myers of the Buffalo and Erie County Public Library then spoke on "Record publications of the past decade useful in the Library." Mr. Myers prefaced his remarks with the observation that discographies, vanity publications at times in the past, now provide broad and responsible coverage of recordings from a strikingly international perspective. He also noted that little material originates in the industry itself, save for catalogues, and that there are fewer of these today, as well. In general, too there is less manageability of recordings today than there was in the past. Mr. Myers then listed types of sources and types of listings: the recording industry in general, material produced by the industry or by organizations; periodical listings (JAMS, The Discographer, Recorded Sound, the Talking Machine Review etc.); kinds of catalogues produced: general, official catalogues of archives or collections, current discographies, reconstructed catalogues (facsimile editions of historical catalogues etc.), tape catalogues, band discographies, discographies of composers, discographies

of conductors, discographies of artists, discographies of U.N. recordings, discographies of folk and country music, discographies of jazz, discographies of music history, discographies of popular music, discographies of opera, ballet, film and theatre and discographies of speech recordings; books for the collector. Mr. Myers enhanced his presentation by passing around many of the books and materials of which he spoke to the delegates.

The business meeting terminated the afternoon's program. Members learned that Dr. Harold Samuels, Head, Music Department of Cornell University, was leaving to join the faculty at Yale University, and the New England Chapter of the Music Library Association. Within the New York State Chapter executive, the Chairman, Jerry Emanuel, announced his forthcoming move to Northwestern University. Charles Lindahl, Sibley Library, Eastman School of Music, became Chairman of the Chapter, and, Kathleen McMorrow, University of Toronto Music Library, was elected to the Vice Chairman's position.

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MUSIC LIBRARY ASSOCIATION. Annual Summer Meeting, reported by Larry C. Lewis, Faculty of Music Library, The University of Western Ontario.

The Annual Summer Meeting of the Music Library Association was held 24-26 June 1971 in the Stoneleigh Terrace Hotel, Dallas, Texas.

The morning session of 24 June was given to Mrs. Vivian Perlis, Music Library, Yale University, New Haven, Connecticut, who spoke on The Charles Ives Oral History Project.

Mrs. Perlis described her first interview with Ives' insurance partner, Julian S. Myrick. Because he was very hard of hearing all the answers to her questions were either 'yep' or 'nope'. After giving up on such a project Mr. Myrick got in touch with her and asked when she was coming again to talk about 'Charley'. This broke the ice, with the result that the two became very good friends and so the interviews began. Two weeks after her last interview with Mr. Myrick, he died. She was now determined to interview as many of Ives' friends as was possible.

Oral history is an inadequate term, according to Mrs. Perlis, but a better one has not been devised. In existence about twenty-one years, it can be defined as a memoir about someone by someone else who knew the person. The largest centre for it is at Columbia University, being a resource for several hundreds of publications, notably in the field of political history. Little has been done in the arts, the Ives project being the first of its kind in music. Already it is the resource for several books and dissertations presently under way.

Mrs. Perlis admitted a considerable naivete in the scope of the project at first. As it got under way it kept mushrooming until, at present, she has interviewed some sixty people. Funding is a problem and she has managed to keep going simply by scrounging.

Mrs. Perlis then went on to describe the picture of the MAN who evolved out of the interviews. The more interviews she carried out the more difficult it was to generalize and build up a myth about Ives. Oral history, she stated, shows the paradoxes and portrays an unsimplified picture. Ives was a true eccentric, an unconventional man who chose unconventional friends. The correspondence already at Yale made pre-interview research easier and in depth. Many of the interviewees were connected with the insurance business, in which Ives was a pivotal figure, having made many of the innovations in it.

Mrs. Perlis concluded her introductory remarks by stating that oral history is a spontaneous, unique kind of biography. American music of this period, i.e. 20's, 30's, and 40's, is scarcely documented. She believes that oral history is one way of still acquiring information in this area, much of which could never get printed.